PARAMAHOPADHYAYA
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THE LIGHT OF TRUTH

— OR —

SIDDHANTA DEEPIKA.

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TRANSLATIONS.

THE VEDA'NTA SU'TRAS WITH S'RI'KANTHA BHA'SHYA

(*To be continued form page* 88.)

(*Pûrvapaksha*):—When departing from the body, the jîva does not carry with him any subtle elements of matter which may form the seeds of the future body, inasmuch as all the trouble goes in vain, the elements of matter being easily found everywhere.

(*Siddhânta*):—As against the foregoing we hold as follows: That the jîva leaves this world embraced by the subtle elements of matter whereby to obtain another body is shewn by the question and the answer occurring in the *Panchâgni-Vidyâ*, the contemplation of the five fires.—How?—There the question was, "Do you know how in the fifth oblation, the waters come to be spoken of as Purusha?" The answer was, "Thus verily in the fifth oblation the waters come to be spoken of as Purusha." Their meaning may be briefly explained thus: the jîva dwelling in the body of a brâhmana or the like offers oblations and does other acts. Leaving this body with a view to enjoy their fruits, he departs, embraced by the subtle element of water combined with other elements existing in the present body, and reaches heaven represented as a fire. Embraced by the same waters which become transformed into a body full of nectar, he becomes subservient to the Gods (Devas), and in their company he enjoys the peculiar pleasures of the region. With the residual Karma which will give him the body of a brâhmana or the like, he again comes to this world to do works, and embraced by the same waters he reaches the clouds which are represented as a fire. Then, with the rain drops, he descends to the earth also represented as a fire. Thence, with paddy and other grains, attaining the form of food, he reaches the body of a man who is represented as another fire. Then, embraced by the same waters converted into the semen in man, he reaches a woman represented as yet another fire. Embraced by the waters converted there into a body which may be called a human being, he is born with the body of a brâhmana or the like according to karma. All this will become clear later on. Wherefore when jîva has to attain to the next body, he goes embraced by the subtle elements.

(Water includes other elements) because of the triple character (of everything), (but they are referred to by water) because of its predominance. (III. i. 2.)

Everything is of a threefold nature, because everything was tripled; and therefore it is only water combined with other elements that is referred to by the word "waters." They are so designated because of the predominance of water among them. There is, therefore, nothing wrong in speaking of water alone in the passage "In the fifth oblation, waters come to be spoken of as man.*

And because of the departure of the senses. (III. i. 3.)

"When prâna departs, all the senses depart after it."† This passage speaks of the departure of the senses along with the jîva, and we are therefore to understand that the body also, which is the seat of the sense-organs, departs. Wherefore, when the jîva departs, he is certainly embraced by the body of the body of the subtle elements.

The Sûtrakâra raises an objection and answers:

(If you say that it is not so) because of the S'ruti speaking of them as going to Agni and so on, (we say) no, because it is a figurative language (III i-4).

(*Objection*):—The S'ruti says:

"Whe the speech of this dying man goes to Agni, his vital breath goes to the air, the eye to the sun,"‡ and so on.

In this passage the S'ruti speaks of the senses going to Agni and so on. Therefore the senses do not go with the jîva.

(*Answer*):—No, because of the words 'speech' and the like being figuratively applied to the Gods who identify themselves with the sense of speech &c. They are indeed spoken of along with the hair &c. which do not certainly go to the Gods who identify themselves with them. The S'ruti says. "The small hairs go to the plants the big hairs to the trees."

(If you object to this) because of the absence of their mention in the first, (we answer) no, for they alone (are referred to) as may be explained. (III. i-5).

(*Objection*):—In the first, *i. e.*, when speakng of the first fire, namely, the region of heaven, waters are not mentioned and therefore they do not depart. There the S'ruti says "In this fire, the gods pour the oblation of faith,"|| speaks only of faith (S'raddhà).

(*Answer*):—No; it is only waters that are spoken of as 'faith.' Why? For, what follows can be explained only when the oblation of S'raddhâ means that of waters. And the word 'faith' may be used to denote waters, because the S'ruti says "faith, verily, is the waters."*

The Sûtrakâra again raises an objection and answers:

(If you say that Jiva is not meant) because he is not mentioned, (we say) no, because of the doers of sacrificial rites and the like being referred to. (III. i. 6.)

(*Objection*):—Here, in the question and in the answer, waters alone are mentioned, not the jîva embraced by them.

(*Answer*):—No, for, in the sequel the S'ruti says: "But they who living in a village practise (a life of) sacrifices, works of public utility and alms, they go to the smoke, from smoke to night, from night to the dark half of the moon, from the dark half of the moon to tho six months when the sun goes to the south. But they do not reach the year. From the months they go to the world of the fathers, from the world of the fathers to the ether, from the ether to the moon. That is Soma, the King. Here they are loved (eaten) by the Devas, yes, the Devas love (eat) them. Having dwelt there till their (good) works are consumed, they return again that way as they came, to the ether, from the ether to the air. Then the sacrificer, having become air, becomes smoke, having become smoke, he becomes mist, having become mist he becomes a cloud, having become a cloud, he rains down. Then he is born as rice and corn, herbs and trees, sesamum and beans. From thence the escape is beset with most difficulties. For whoever the persons may be that eat the food and beget offspring, he henceforth becomes like unto them."†

This passage speaks of the performers of sacrifices who enjoy the fruits of their good Karma in heaven with tho body of nectar here spoken of as the King Soma, and who, on the exhaustion of their good Karma, again come here and enter into the womb; and the same individuals are again referred to as king Soma, in the following passage.

"On that alter the Devas offer the S'raddhâ libation. From that oblation rises Soma, the King."‡

Therefore, even in the question and the answer, it is found that it is jîva, embraced by waters and

* Chhâ. 5-9
† Bri. 6-4-2
‡ Bri. 5-2-13.
§ Ibid.
|| Chhâ. 5-4.

* Taitt. Brâh. 3-2-4.
† Chha. 5-10.
‡ Ibid. 5-4.

having those waters for his body, that is spoken of as waters. Hence no contradiction.

It is only a figure of speech, because of his ignorance of Atman; so indeed the Sruti shows. (III. i-7).

(*Objection*):—The water cannot stand for jîva, because it is spoken of as being eaten by the Devas when it attains to the state of Soma, the king, in the words, "That is Soma, the King. Here they are eaten by the Devas, yes the Devas eat them."*

(*Answer*).—It is only by a figure of speech that they are said to be eaten; and it simply means that they, as not knowing Atman, are mere instruments of enjoyment for the Devas. Accordingly, indeed, does the S'ruti declare that those who do not know Atman are like cattle mere instruments of enjoyment for the Devas, in the words "Like an animal, he is to the Devas."† It should therefore be understood that as the knowers of A'tman are the instruments of Parame'svara, so are those who are ignorant of Atman the instruments of the Devas. It may thus be concluded that when jïva departs from here to take another body, he goes there embraced by subtle elements.

Adhikarana 2.

On the exhaustion of works (the soul returns) with a residual karma—as the Sruti and the Smriti says,—as he had gone and otherwise. (III. i-8).

In the preceding section, it has been shown how Jîva is endued with a body of subtle elements of matter, when he goes to svarga and other regions and there enjoys fruits consonant with his own karma in the body of a Deva and so on. Now, then, a doubt arises as to whether, when that jiva descends to this world again after enjoyment, he is accompanied with any residual portion of karma, or he returns to the earth after having enjoyed the whole of his karma.

(*Pûrvapaksha*:)—Now it is but proper to maintain that the soul descends to this world from svarga without *anus'aya*, without any residual karma at all. *Anus'aya* means residual karma, so called because it remains (*s'ete*) with (*anu*) jîva. No residual karma can exist in him who descends from svarga, the fruits of that karma having been enjoyed in svarga. Accordingly on this subject the sruti says: "Having dwelt there till their karma (*sampâta*) is consumed, they return again that way as they came"‡ Here *sampâta* means the aggregate karma. They remain there in svarga till their whole karma is exhausted. Wherefore, after enjoying all the fruits of their karma, the jîva descends from svarga without any karma at all.

(*Siddhânta*:)—When, on the exhaustion of good works, the jïva descends again to this world, he comes accompanied with a residual Karma.—Where is it so said?—Of course, in the s'ruti and in the Smriti The S'ruti says:

"Those whose conduct has been good, will quickly attain some good birth, the birth of a Brâhmana, or a Kshatriya, or a Vais'ya. But those whose conduct has been evil will quickly attain an evil birth, the birth of a dog, or a hog, or a chandâla."*

The Smriti says "they are born so and so by good karma." Otherwise, there can be no enjoyment of pleasure and pain for an infant just born, in the absence of Dharma and Adharma, etc. Therefore, when returning the way he went up and otherwise also, the soul is certainly accompanied with a residual karma. To explain: on his return he descends to the âkâs'a on his way to the air, and so far follows the way he went up; but he does not pass through the region of the Pitris and so on, and so far the order of ascent is violated.

Again the Sûtrakâra raises an objection and refutre it first according to another's view:

If you say (that the existence of residual Karma cannot be proved) because of the word 'conduct,' Karshnajini replies that the word indirectly points to it (III. i-9.)

(*Objection*:)—It is the word 'conduct (charana)' which occurs in the Sruti quoted above. That does not prove the existence of residual karma. The word 'charana' denotes the moral conduct spoken of in the Smritis.

(*Answer*:)—No. Here, the word 'conduct (charana), stands indeed for residual karma (anus'aya), inasmuch as the latter alone can produce happiness and the like.

If you say that conduct would (then) be of no use, (we say) no because the other stands in need of it (III. i. 10)

(*Objection*:)—If so, the moral conduct inculcated in the religious institutes (Smritis) would be of no purpose and therefore taught in vain.

(*Answer*:)—No, merely because all good work stands in need of it, as said in the scriptural passages like the following: "Whoso is without Sandhyâ (morning and evening devotion); is impure, and, as

* Chhâ. 5-10.
† Bri 3-4-10.
‡ Chhâ up. 5-10-5.

* Ibid 5-10-7.

such, is unfit for all works, whatever other work he does, he attains not its fruit." Such is the view of Kârshnâjini.

But Badari holds that the word means good deed and evil deeds. (III. i. 11)

But Bâdari maintains that the word 'conduct (charana)' in the Sruti quoted above denotes the good and evil deeds themselves, as the common usage shows. This is also the view of the Sûtrakâra. If Bâdari holds that the word 'conduct' denotes the good and evil deeds primarily, but not by a mere figure, then it is tamtamount to his admitting that karma (work), to be effective, stands in need of moral conduct inculcated in the smriti.

Wherefore it may be concluded that, when jíva descends from svarga, he comes accompanied with the residual traces of good and evil works he had done.

Adhikarana 3.

It is declared even for those who have done no works of utility and the like. (III. i-12).

Here a doubt arises as to whether, just as those who do works of public utility and sacrificial acts go to the moon, others also go to the moon or not.

(*Pûrvapaksha* :)—Certainly, even those who have not done any acts of public utility or sacrificial acts go to the moon. The Sruti declares that all alike go to the moon in the words "Whoever depart from this world, all of them go to the moon."*

No doubt the sinners have no enjoyment there; still, it must be admitted that they do go to the svarga, so that the fifth oblation is accomplished and the body formed which is assumed on return to the earth. It therefore stands to reason that even those who have not done acts of public utility and sacrificial acts go to the moon.

(*Siddhânta* :)—As against the foregoing we hold as follows:

But others ascend and descend by experiencing in Samyamana, as the Sruti shows their passages. (III. i-13).

Those who have done no acts of public utility and sacificial acts or the like do not go to the moon. On the other hand they enjoy the fruits of their karma in the world of Yama and then return to earth. Such only are their ascent and descent as declared in the Sruti. "The son of Vivasvat is the goal of the born creatures."†

* Kaushitaki-Upanishad 1-2.
† Taittiriya.-Aranyaka 4-1.

One goes to svarga to enjoy, but not to make up the fifth oblation, because in the case of Drona and the like, the principle of five oblations fails, the oblation of woman being absent. Wherefore it is but right to maintain that sinners go to the world of Yama.

And the Smriti says so (III. i-14).

This thing is declared in the smriti as follows: "All these, O Lord, verily come under the control of Yama."*

And also seven (narakas). (III. i-15.)

The Smriti speaks of sinners going to the seven great hells (narakas) such as Raurava.

And because of his influence even there, there is no contradiction. (III. i-16).

Even there in the hells which are ruled by Chitragupta and others, Yama their leader is active by way of guiding them. It does not therefore contradict the statement that they are under the control of Yama.

Vidya' and Karma being verily the things spoken of (III. i. 17.)

One goes to Brahman or to the moon for the enjoyment of the fruits of Vidyâ (Upâsana) and Karma respectively. It is Vidyâ and Karma that are spoken of as leading to Brahman and to the moon in the following passage:

> "Those who know this, and those who in the forest follow faith and austerities go to light ..... But they who living in a village practise-sacrifices, works of public ulility and alms, they go to the smoke."†

Wherefore it can never be made out that sinners go to them.

(There is no necessity for going to svarga) in the third, because of the s'ruti so declaring. (III. i. 18.)

Neither can it be maintained that even the sinners must go to svarga, on the ground that even in their case the body can be formed only on passing through five oblations. For the s'ruti expressly declares that they do not go to svarga, in the following words:

> "On neither of these two ways those small creatures (flies, worms, etc.,) are continnally returning of whom it may be said, Live aud die. Their's is a third place. Therefore that world never becomes full"‡

The "third place" means men of sinful deeds Wherefore sinners do not go to heaven.

A. MAHA'DEVA SASTRY, B.A.

(*To be continued.*)

* Vishnupurana.
† Chhândogya Upanishad 5-10.
‡ *Ibid.*

SIVAGNANA SIDDHIAR
OF
ARUL NANTHI SIVA CHARIAR.

SUPAKSHAM,—SUTRA I

Adikarana.—3

(*Continued from page 93.*)

60. If it be asked how the gods Brahma and the rest are also Forms of Hara, it is so, because it is by the Power of His Sakti that these gods perform their functions. The objection that if these gods perform these functions, no other God as Hara is necessary is met by the fact that these Gods can only perform one and only function each.

NOTE:—The power of these Gods is confined to and by the respective Material planes in which they exercise these function. Gods 'Brahma and Vishnu, cannot rise above the Prakriti plane of the Universe, Rudra and Maheswara above the Asuddha maya plane and so on. So that, an All-seer and All-worker is essentially necessary.

61. The Sakti is not many but only one. It appears as Various by its manifestation in various functions. Just as the one Supreme Law and Power vested in the person of our August Sovereign appears as various when executed by Her Majesty's ministers of state, Hara actuates all Gods and grants boons and salvation according to His own Supreme Will.

NOTE:—One minister of State works for peace, another for war. One Educates another Punishes. One is engaged in collecting Revenue, another in spending. One attends to Home affairs and another to Foreign affairs. And all these derive power from one and the same source. The commentators mention the incidents of the Daksha's Sacrifice, Markandeya's salvation, the churning of the Ocean etc., as illustrating that none of the Lower Gods can act independently of the sweet will of the Supreme Paramasiva.

62. சத்திதன் வடிவேதென்னிற் றடையிலா ஞானமாகும்,
முய்த்திடி மிச்சைசெய்தி யிவைஞானத்துளவோ வென்
லெத்திற ஞானமுள்ள தத்திறமிச்சைசெய்தி [னில்
வைத்திடு மறைபின்ஞானன் மருவிடுங் கிரியையெல்
[லாம்

62. The form of this Sakti is Pure Intelligence If asked whether Supreme Will and Power are also found in this Supreme Intelligence, yes. Wherever there is intelligence there is will and power. As such the Power and Will will be manifested also by the Supreme Chit Sakti.

NOTE.—The saying "Knowledge is Power" explains the statement above. The phrases தடையிலா, மறைப்பில் that cannot be obstructed or hidden applied to the Supreme Intelligence, have to be remembered particularly. The Siddhanta does not contemplate any power or Intelligence which can even temporarily undergo obscuration or change or become impure. In the presence of this Supreme Sat Chit, there can be no darkness, no ignorance and no sorrow at any time. Darkness, ignorance and sorrow cannot be postulated by attributing any veiling or obscuration to this Supreme light. The Supreme light unlike the Earthly suns, shines everywhere and at all times and in all splendeur, undiminished and unobscured, though the poor mortals as we are cannot and will not perceive this light, owing to the veil or covering over our eyes (and not over God, mind), just as the blind man fails to perceive light on even a bright noon day. The little covering is over the blind man's little man's little eyes and not over the sun, (try to compare the dimensions of man's eye and that of the sun), though the poet sings that even a small umbrella can hide the sun. The poet forgets that it is not the great sun, the umbrella hides but his little head. There are many similar fallacies in popular speech, and this one particular fallacy is a fruitful source of error.

63. This one Parasakti becomes three as Ichcha, Gnana and Kriya Saktis. Ichcha Sakti may be defined as the Supreme Love, desiring the welfare of all living creatures. As Gnana Sakti, God knows all, and the wants of each and every one, and grants their deserts. By His Gracious Kriya Sakti, the Lord creates all these worlds.

NOTE—At the sight of the jivas weltering in sin and suffering, God's Love is excited, and He *wills* to save the souls, and intelligently sets about adjusting *means* to this end, and the special *means* adopted for their salvation is by creating these worlds for gaining experience and wisdom. At page 98 of this volume is quoted a verse from Mahabarat showing the worlds are created for the enjoyment of jiva, for his eating the fruits of Karma; and the following line from Emerson shows also what the best Christian opinion is. "Everything is prospective, and man is to live hereafter That the world is for his education is the only sane solution of the enigma."

64. Can the Jiva by possession of his will, intelligence and power can be said to be equal to God? No. These powers of the Jiva are veiled by the eternal mala or impurity. The soul knows by the Grace of God, according to karma performed by him. The soul is not self-dependent enough to secure the fruits of his works or salvation, himself.

65. When pure *Gnana*, He is called *Sivam*. When Pure *Kriya*, He is called Sakti. When Gnana and Kriya are equally balanced, He is called Sadasiva. If kriya predominates, He is called Maheshwara. If gnana predominates He is called Viddei. In these Forms or Bodies, He performs the various functions, constituting, Reabsorption (Laya), Enjoyment (Bhoga) and Creation (Adhikara).

NOTE.—The first two forms, Sivam and Sakti constitute the Layi or Nishkala Body. Sadasiva is the Bhogi-Form or Nishkala-Sakala body. Maheshwara and Viddhei are the creators and constitute the Sakala-Form.

66. These five Forms of Sivam, Sakti &c., form His Five-self-luminous Bodies. As these Siva-Tatwas are in existence before the generation of Time itself, these may be said to be *eternal* (Nitya) The order is not order in Time, therefore, but order in manifestation of Gnana and Kriya Saktis.

NOTE.—We will have to note that there are forms of Matter which lie beyond Time and Space too.

67. As one actor plays the part of many characters such as Ravana, Rama &c., so, the Supreme One works in all these Forms and yet remains one and unchanged. All these Forms are His Saktis He and His Sakti are related as the tree and its inner solid core (வயிரம்).

68. Just as the crystal appears as the various colours reflected on it, yet remains unchanged, so God manifests Himself as variously as His Sakti Forms, and remains Pure and one. And He cannot be perceived except when He manifests Himself in His Arul Sakti.

69. All this Universe is of the Form of Sivam and His Sakti. Of their form, are all males and females possessing marks and qualities agreeing and differing from each other. By the Power of Sakti, are all our welfare secured. People do not understand the secret meaning of the Sivalinga and Pîta.

NOTE.—Compare Mahabharat, page 74 (Anuca Parva). "This universe of mobile and immobile creatures is pervaded by two kinds of forms (male and female). Every being with the mark of the masculine sex should be known to be of Icana; while every being with the mark of the feminine sex should be known to be of Uma."

70. சிவனுரு வருவுமல்லன் சித்தினோ டசித்துமல்லன்
பவமுதற் றொழில்களொன்றும் பண்ணிடுவானு மல்லன்
தவமுதல் யோகபோகம் தரிப்பவ னல்லனருளே
யிவைபெற வியைந்துமொன்று மியைந்திடா வியல்பி
[னானே.

Siva is neither a Rupi nor an Arupi. He is neither chit nor Achit. He does not create nor sustain nor perform other functions. He was never a Yogi nor a Bhogi. Though present in and pervading all these inseparably, yet he is of a nature different from all these.

J. M. N.

END OF 1ST SUTRA.

(*To be continued.*)

TIRUMULAR'S TIRUMANTRA.

(*To be continued form page 88.*)

அவையடக்கம்.

1. ஆரறிவா ரெங்க ளண்ணல் பெருமையை,
யாரறிவா ரிந்த வகலமு நீளமும்
பேரறி யாத பெருஞ்சுட ரொன்றதின்
வேரறி யாமை விளம்புகின் றேனே.

SOME FORE-WORDS.

Who knows the greatness of our Lord ?
Who knows His length and breadth ?
Of this vast shining nameless One
The root not knowing, I dare speak.

2. பாடவல் லார்நெறி பாட வறிகிலே
னாடவல் லார்நெறி யாட வறிகிலே
னாடவல் லார்நெறி ஞான மறிகிலேன்
றேடவல் லார்நெறி தேடுகில் லேனே.

I cannot sing as God's true Bhaktas can,
I cannot dance as they alone can dance
Nor do I know the path of Gnani's true
Nor seek the path of seekers after God.

3. மன்னிய வாய்மொழி யாலு மதித்தவ
ரின்னிசை யுள்ளே யெழுகின்ற வீசனைப்
பின்னை யுலகம் படைத்த பிரமனு
முன்னி யவனை யுணரலு மாமே.

In the words of praise of God's Bhaktas
In their sweet music rises He.
Can even the world's creator Brahm
Of Isa, think and understand.

4. தத்துவ ஞான முரைத்துத் தாழ்வரை
முத்திக் கிருந்த முனிவருந் தேவரு
மொத்துடன் வேறு யிருந்து துதிசெய்யும்
பத்திமை யானிப் பயனறி யாரே.

The knowers of Tatwas, on Kailas
The dwellers, the munis and gods,
They together and alone pour forth His praise
They alone by their love can know my meaning.

திருமந்திரத் தொகைச் சிறப்பு.

1. மூல னுரைசெய்த மூவாயிரந் தமிழ்
ஞால மறியவே நந்தி யருளது
காலை யெழுந்து கருத்தறிந் தோதிடின்
ஞாலத் தலைவனை நண்ணுவ ரன்றே.

In Praise of Tirumantra.

The three thousand verses in Tamil, by Mula
Were composed for the world, by Nandis will
If rising at morn, one recites with sense
The Lord of the worlds, he will reach.

2. வைத்த பரிசே வகைவகை நன்னூலின்
முத்தி முடிவிது மூவா யிரத்திலே
புத்திசெய் பூர்வத்து மூவாயிரம் பொது
வைத்த சிறப்பு தருமிவை தானே.

In this good book
Whose end is Mukti
The division is
Into general and special.

Note.—To the end of the 5th Tantra is the general portion. The rest is special.

குருமடவரலாறு.

1. வந்த மடமேழு மன்னுஞ்சன் மார்க்கத்தின்
முந்தி யுதிக்கின்ற மூலன் மடவரை
தந்திர மொன்பது சார்வுமூ வாயிரஞ்
சுந்தர வாகமச் சொன்மொழிந் தானே.

History of the Guru Matam.

Of the seven Mutts, established in Sanmarga,
Mulan's is the first,
In tantras nine, of verses three thousand.
The beautiful Agamas were explained.

2. கலந்தருள் காலாங்கர் தம்பாற் கோரர்
நலந்தரு மன்னிய தேவர்நா தாந்தர்
புலங்கொள் பரமா னந்தர் போகதேவர்
நிலந்திகழ் மூலர் நிராமயத் தோரே.

The atoned Kalankar and Gorar
The beneficent Devar and Nadhandar
The wise Paramanandar and Boga Devar
The world famed Mular, these were the purified ones.

திரிமூர்த்திகளின் சேட்ட.கனிட்ட முறைமை.

1. அளவி லிளமையு மந்தமு மீறு
மளவியல் காலமு நாலு முணரிற்
றளர்விலன் சங்கரன் றன்னடியார் சொல்
லளவில் பெருமை யரியயற் காமே.

The Trimurtis.

Eternal youth, limitless life and beauty
If pondered long to whom they belong
To Him alone, to the changeless Sankara.
The great praise of the devout cannot reach Ayan or Hari.

2. ஆதிப் பிரானு மணிமணி வண்ணனு
மாதிக் கமலத் தலர்மிசை யாயனுஞ்
சோதிக்கில் மூன்றுந் தொடர்ச்சியி லொன்றெ
பேதித் துலகம் பிணங்குகின் றார்களே. [னோர்

The First God, and the beautiful coloured One
The God resting on the lotus flower
When examined can't be One
The world speak variously and wrangle.

3. ஈசனிருக்கு மிருவினைக் கப்புறம
பீச மூலகிற் பெருந்தெய்வ மானது
வீச னதுவிது வென்பார் நினைப்பிலார்
தூசு பிடித்தவர் தூரறிந் தார்களே.

Isa is beyond the taint of good and evil
The seed of these actions is the God of the worldly
The unthinking speak of Isa as this or that.
They know the Root who are clothed in Wisdom.

4. சிவமுதல் மூவரோ டைவர் சிறந்த
வவைமுத லாறிரண் டொன்றோடொன் றுகு
மவைமுதல் விந்துவு நாதமு மோங்கச்
சவைமுதற் சங்கரன் றன்பெயர் தாமே.

The Three and Five from Siva,
The six plus two from the same;
The same to Nadam and Vindu
And from Sarva and the rest
All these are names of Sankara.

Note.—The first three are Rudra, Vishnu and Brahma.
The five are these three and Maheshwara and Sadasiva.
The eight are Siva, Maheswara; Rudra, Vishnu, Pitamaha, Samsara Vaidyar, Sarvagnar, and Paramatma.

The nine are Brahma, Vishnu, Rudra, Maheshwara, Sadasiva Sivam, Sakti, Nadam, and Vindu. From Sarva i.e., are Sarva, Bhava, Rudra, Ugra, Bhima, Pasupati, Isana, Mahadeva.

5. பயனறிந் தவ்வழி யெண்ணு மளவி
லயனெறி மானமக் கன்னிய மில்லை
நயனங்கள் மூன்றுடை நந்தித் தமராம்
வயனபெறு வீரவ் வானவ ராலே.

When we understand the path of securing good,
Brahma and Vishnu are not alien.
They are intimately connected with the three-eyed Nandi
Seek from these Devas every good.

6. ஓலக்கஞ் சூழ்ந்த வுலப்பிலி தேவர்கள்
பாலொத்த மேனிப் பணிந்தடி யேன்றொழ
மாலுக்கு மாதிப் பிரமற்கு மொப்புநீ
ஞாலத்து நம்மடி நல்கிடென் றானே.

The Lord surrounded by countless gods,
The Lord of milk white body, when I bowed before
"Thou art equal to Brahma and Vishnu" He said
"Go and preach my Truth to the world.

7. வானவ ரென்று மனித ரிவரென்றுந்
தேனமர் கொன்றைச் சிவனரு ளல்லது
தானமர்ந் தோருந் தனித்தெய்வ மற்றில்லை
யூனமர்ந் தோரை யுணர்வது தானே.

To either gods or men
Except the gracious cassia-crowned Siva
There is no other self-intelligent God
Know therefore Him who is in us.

8. சோதித்த பேரொளி மூன்றைந் தெனநின்ற
வாதிக்கு ளாவ தறிகிலா தார்க
ணீதிக்க ணீச னெடுமா லயனென்று
பேதித்தவரைப் பிதற்றுகின் றாரே.

The effulgent Lords three and five.
These the supreme transcend; they know not.
The gods Brahma, Vishnu, Rudra these alone,
They distinguish and wrangle about

9. பரத்திலேயொன்று யுள்ளாய்ப் புறமாகி
வரத்தினுண் மாயவ னயனாகித்
தரத்தினுட் டான்பல தன்மைய னாகிக்
கரத்தினு ணின்று கழிவுசெய்தானே.

Both in and out of this universe and one
And functioning as Brahma and Vishnu,
And becoming various in union with the world
And entering me too, He removed my sins.

10. தானொரு கூறு சதாசிவ னெம்மிறை
வானொரு கூறு மருவியு மங்குளன்
கோனொரு கூறுட லுண்ணின் றுயிர்க்கின்ற
தானொரு கூறு சலமய னாமே.

A portion of my Lord is Sadasiva
A further portion is manifested in Mahesvara
In another manifestation, He dwells in us
Narayana too is another manifestation of His.

J. M. N.

(To be Continued.)

LEAVES FROM AN OLD INDIAN'S NOTE-BOOK.

By Rev. G. U. Pope, M.A., D.D, Balliol College, Oxford.

Purra-nannuru; the 400 ancient Tamil Lyrics. The Minor Bards, Perun-Talai-Sáttanár and Perum-Cittiranár.

These wandering minstrels, though quite willing to praise their patrons in the most lavish way, were exceedingly sensitive, and, no doubt ofttimes severely tried. The petty hill chieftains and their retainers were not always models of courtesy and refinement, and occasionally kept their suppliants waiting long in suspense, even when they eventually sent them forth laden with rich presents. Sometimes the present was sent, but no personal interview accorded to the slighted poet, who considered himself more than the equal of any mountain chieftain. The warders at the gates of the palaces often refused admission, or only allowed it on the promise of a substantial share of the present obtained. Thus the way of these wanderers was sometimes rough, and in their poems they were not slow in giving very decided expression to their feelings.*

* Those that are acquainted with Mr. Lowell's exquisite poem of Sir Launfal will be surprised at the resemblance it bears in parts to various Tamil lyrics.

This poem turns on the idea that the value of the gift depends upon the disposition of the giver. Sir Launfal tossed a piece of gold in scorn to the leper as his alms.

"The leper raised not the gold from the dust:
'Better to me the poor man's crust,
Better the blessing of the poor,
Though I turn me empty from his door;
That is no true alms which the hand can hold;
He gives nothing but worthless gold
Who gives from a sense of duty;
But he who gives a slender mite,
And gives to that which is out of sight,
That thread of the all-sustaining Beauty
Which runs through all and doth all unite,—
The hand cannot clasp the whole of his alms,
The hand outstretches its eager palms,
For a god goes with it and makes it store
To the soul that was starving in darkness before.'

Afterwards, Sir Launfal, having learnt the lesson, shared his crust with the same leper, and gave him water in his own cup from the stream. And the moral is:—

'Not what we give, but what we share,—
For the gift without the giver is bare.'

We venture to suggest to the educated youth of South India this poem of Sir Launfal as an exceedingly fitting one for translation, or transfusion, into Tamil.

There were two minor poets of somewhat similar characters and fortunes in whose verses there is naturally considerable resemblance, both of whom were exceedingly sensitive, and expressed their disgust at the unfeeling and uncourteous way in which they were treated.

It may be said, by the way, that, on the other hand these ancient chieftains must very often have been sorely tried by their numerous, arrogant and very pertinacious suitors.

The following is by the first of these bards, *Perum-Talai-Sàttanàr.* He is addressing a chieftain, a wild huntsman of whom nothing more is known, who delayed his gift, and was utterly wanting in cordiality :—

A somewhat defient Plea for kindly Charity. (205)

'Though the three monarchs rich in amplest wealth,
gave loveless gifts, we'd scorn the pelf !
O Lord of Kovai, round whose heights'
the jasmine twines its wreaths all glittering white,
whose sword victorious quenches ardour of thy foes,
whilst thou to needy suppliants that flee
to thee from face of conquering foes, art refuge sure!
O huntsman searching out from rocky cave,
and den all creatures great and small, with hounds
swift-footed, bearing still thy mighty bow !
May thy blest days in joyous comfort pass !
The clouds that go to graze on Ocean's plain
drink from its plenteous store, nor ever back
come they without the gift they seek ;—
so suppliants, from thee, or from some other, gain
Due gift of car and tusked elephants. !

[*I. e., ' Farewell, if you give not, some other will be more kind*]

The following song of Perum-Cittiranàr, who had obtained a handsome gift from Kumanan, shows him in an amiable light. It is addressed by the bard to his wife :—

Let all share ! (163).

All those who loved thee,—all whom thou dost love,—
thy kindred all, with seemly virtues crowned,
all who in times gone by thy wants relieved,—
call them together now ; bid all the world !
Nor counsel nor direction ask of me !
Thus will we live, ponder no more,
give thou to all, my housewife dear !
The lord of Muthiran's fruitful hill,
Kumanan, Lord of the mighty spear
hath given this wealth, which ALL SHALL SHARE!

Although Perum-Cittiranar was a great favourite with various kings, he seems to have had difficulty at times in eking out a scanty subsistence for himself and family, and the most telling lyrics exhibiting the pains and privations of poverty that we have ever met with, are in this collection under his name. The following may serve as a specimen :—

(159)

'When will my life expend itself ? The years
unceasingly flow on' !—Thus she complains,
groping her feeble way with staff in hand.
Her cheeks are thin, wrinkled like skeins of thread.
She in the courtyard sleeps. Thus is it with my mother old ! *
My tenderly beloved wife is wan and worn.
Her starving infants cling around her empty breasts and wail.
Our food is bitter herbs. We heard thy praise,—
our hearts leaped up, were glad as thirsty soil when clouds
big with the rain o'ershadow them ; and so we came
singing thy praise,–I and my kin with wasted forms.
Yet though I were to gain a mighty elephant
with shining tusks, I take not gift thrown me in scorn.
Shouldst thou with pleasure give a courteous boon,
though small as *Kundri*† berry, grateful I receive.
O Kumanan, whose spear is keen. This is the boon
that, praising thee, I wait.

In some of the famine camps this picture has been a myriad times beheld, and it vividly brings back scenes with which the writer was but too familiar in days by gone.

Another mountain chief of the same period, if indeed we can form any opinion about the where and when of many of these personages, was *Velimán,* who was very liberal, and who had at least one faithful friend, the poet Perum-Cittiranàr.

Of Velimàn himself nothing is known. The minstrel came to his court to find his patron dead, and the successor seems to have treated him with contempt ; probably as the heir he had felt grieved at the manifold largesses of the chief, which had diminished his inheritance. The poet's dirge is a song of despair.

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* Naladiyar 14, 17.
† Kuraal, 965.

The patron Velimán is dead! (238).

He has gone to wilderness where ruddy urns
are filled with bodies of the dead,—to wilds
where red-eared vultures, owls and fearsome ravens,
birds obscene of every name, and goblins dwell
and wander as they list. He loved the palm-wine jar!
The beauty of the fair whose arms bright jewels
lack, has faded;
the minstrel band in tarnished glory past away.
the drums that erst spake out are rent;
the hill-like elephants, tusks lost, their riders lack!
Cruel strong death hath thee destroyed,
my father, what shall happen next I know not, I—
object of pity am I come, What will befal my kin?
In darksome night tempestuous sinks my bark
amid the waves; and like one blind and dumb,
with mind o'erwhelmed in sore distress I see the
billows
none may mete or count. In deep of dark despair
I sink.
by whirling eddies drawn below. Death is the boon
I crave!

(Comp. Naladiyar 12.)

The following (208) is by Perum-Cittiranar, to whom a gift had been offered by Avvai's friend and patron, Athiyamán Nedumán Añji, but an interview with the king was not allowed, and in fact no civility was shown the perhaps over sensitive poet:—

'O'er many a mountain, many a hill I have come
thinking to get my gift and go. I deemed
that he with gracious speech would come
confer his gift, and bid me go in peace.
But he, resistless in the fight, my worth
how did he estimate? I am no mercenary mendicant
that he should give me gifts, yet never see my face!
He should have cherished me, and though his gifts
were small as millet seed, if given with pleasant
glance
and words of kindly courtesy, the gift were sweet.'

After our poet had been treated discourteously by *Velimán's* successor, who offered him a paltry gift which he rejected with scorn, he made his way to Kumanan's court, who on this occasion treated him with the utmost cordiality, and presented him with a lordly elephant. With this he made his way back to the palace erewhile belonging to his faithful patron Velimán, but now tenanted by his churlish successor, and tethered his elephant under the trees close to the fort gate. He then revenged himself upon the younger brother, who had occupied the deceased chieftain's seat, by singing the following song. To realise the situation fully we must remember that the bard was considered sacred, and his words of reproach and theratening would surely have effect; while for the present the song was sure to pass from mouth to mouth, and would render the new ruler an object of contempt to some, and of utter detestation to others.

Reproaches (162).

'Thou'rt no protector of the suppliant poor.
Yet to the suppliant kindly friends are ever found.
See here the state of worthy suppliants!
See here the worth of kindly friends!
Behold I tether 'neath the shadow of thy fort
this elephant, another's gift; and so, farewell,
thou chieftain of the swiftly running steed!'

This does not seem to be a very clever bit of spite; but the reference to the horse here implies an imputation of cowardice, and the tethering his elephant there was a prophecy that the elephants of hostile kings would soon be found in the same spot.

This ever generous *Kumanan* was at one period dispossessed of his kingdom by his younger brother and fled to the desert, where he was in great poverty. To him our bard found his way, and sought a gift from the utterly impoverished king. The generous-hearted prince drew his sword and presented it to the suppliant, saying, 'I've nothing to give thee but my head. Cut it off and bear it away!'

The poet took the sword, and made his way back to the court of the usurping brother, where he sang the following song.—

'n this fleeting earth some wish to live by fame's
report,
and so have striven to make their glory last; and they
who still in utmost poverty retain the will to give
to those that ask, are glorious in their woe.
I went to him who all has lost but deathless fame!
He said:
'I've lost my lands, to bid thee empty go were
greater loss.
Here is my sword, Take thou my head.' Thus come I
from thy kinsman's presence glad, bearing his
sword, sign of his love.'

It is pleasant to know that the issue of this was that the usurper was touched with compunction for having wronged his noble-hearted brother, and restored him his kingdom.

THE
LIGHT OF TRUTH
OR
Siddhanta Deepika.

MADRAS, NOVEMBER 1899.

SAINT APPAR.

I

" கந்தை மிகையாம் கருத்துங்கை யுழவாரப் படையும்
கவின் வெண்ணீறும்
சிந்தை யிடையறா அன்பும் சிவஞானம்
பழுதொழுகச் செய்யவாயும்
தந்தையொடு தாயிலான் திருவடிதை வருமனமும்
தாரைக் கண்ணும்
நிந்தையறு முழுத்துறவு முடையபிரா னடிபணிந்து
நீடு வாழ்வாம்."

"Even to his rags thoughtless, armed with the hoe,
with ashes alone adorned
With love ever welling forth in his breast, and
honeyed words flowing from his mouth,
With mind clasped round the Feet of the Unborn
God, and eyes streaming,
Who excelled in blameless sannyasa, Bowing to
Him, let us live long."

Such is the description given of the Saint by the greatest Master of Tamil Poetry of this century, and we hope to show in the following brief sketch of his life that the description is in no sense overdrawn. In fact, even if we eliminate from his history, all that savour of the miraculous, what remains of him, is an ideal life, a life of the Sannyasin of the Highest order who seeing God in everything, and everything in God, abandons all thought of his lower self, disdains not to engage in the meanest occupations in the service of the Lord, and ever revels in the bliss born of his entire devotion to the Lord. His complete resignation, and humility are special traits in his character. And not an incident can be pointed to, which cast the slightest slur on his fair name. And need we wonder, why to the Tamil man, he appeals as the Ideal of the Dasa Margi, or the *Sariyavan*, one who follows the path of devotion and love to God. He lived this humble life of the devotee, but in his sacred utterences are the highest words of wisdom, words flowing from his highest spiritual experiences, and so redolent of the Highest Vedic lore, that our saint was called by God himself "King of Speech or Vach (திருநாவுக்கரசு), and our sacred historian Sekkilar describes his utterance as the எழுதுமறை (written Veda), as distinguished from the unwritten Veda. Another point of interest in his life is his first adherence to Jainism and his subsequent conversion and persecution at the hands of his old associates. And it may be that it was he, and his youthful contemporary Saint Gnana Sambantha who dealt the death blow to the ascendancy of Jainism and Buddhism in the south. And after the 6th and 7th centuries, the people and princes of India tolerated more these dying religions, and rather than hasten their decline by any persecution, they helped to keep them up even by their munificent donations.

To begin the sketch, our Saint was born in a prosperous Vellalah family in the town of Tiruvamur of Tirumunai-Nadu, corresponding to the modern division of South Arcot. The country was then under the rule of the Pallava Sovereigns, a fact which will be of greatest importance in determining his age, as well as that of Saint GnanaSambantha. The ruler of the Province at that time was known by the name of Kädavan. Our Saint's father's name is given as புகழனார், Pugalanar, meaning, "the Man of Fame," and his mother was *Mathiniar*, மாதினியார் 'sweet among woman.' The firstborn was a female named திலதவதியார் Tilatha Vadiar, and it was to this loving sister of his, our Saint owed his salvation. Both children grew up in love and knowledge; and when Tilatavadiar was about 12 yearsof age, she was betrothed to one *Kalippagaiyar* who happened to hold to the post of a general in the Pallava King's army. Before the marriage however, war broke out in the extreme north of the Pallava's dominions, and our Kalippagaiyar was deputed to go to the frontier, and the war seemed a long and harrassing one. Before any news reached from the frontier, of our Kalippagaiyar, our saint's father sickened and died, and his beloved wife followed him to the funeral pyre. The orphans were left disconsolate and before even their wounds could heal, news came that the betrothed died on the battle-field. This was a great blow to them, and to Tilatavadiar, in special, and she resolved to follow her love. However, at the earnest prayer of her brother, in particular, she yielded to live,

but to a life consecrated to the service of God, and to loving care over her brother. The boy grew and advanced in knowledge, and engaged himself in doing acts of charity, by constructing chuttrams and water pandals, by digging tanks and rearing public gardens, and by giving to the needy and the deserving. With the advancement of his knowledge however, his adhesion to the Jains grew apace, and he finally went over to the seat of Jainism, in Pataliputra, and joined their sangha. Evidently the Jains were in ascendency near the seat of our Saint, and as is well-known they monopolised all learning at the time. The young boy with the love of knowledge strong in him, and no elder parents to guide him, was soon attracted to the place of the Jains and imbibing all instructions from them, it is no wonder the boy when he grew into manhood easily joined hands with Jains. He soon became a great figure among them, and they named him *Dharma Sena*.

This secession from the ancient faith troubled one heart most sorely, and this was his loving sister Tilatavadiar. After her brother left her, she repaired to the famous shrine of *Tiruvadigai Veerattánam* near Cuddalore, and engaged herself in doing services in the Temple of our Lord there, such as sweeping, washing, gathering flowers, making garlands &c. for God. With her daily devotion to God, she sent up earnest prayers for the conversion of her beloved brother, and this was soon answered. She learnt in a dream that her brother will soon come back afflicted with சூலை colics and that this will be the means of his conversion. Soon enough, Dharmasena was afflicted with this foul disease, and it did not yield to all the skill and mantras of the Jaina physicians, and it only increased rather than decrease whenever they treated him. All these gave him up soon for lost, and none remained with him except his cooks, and then did thoughts of home, and of a loving heart which he left behind fill his breast and he then thought of sending his servant to carry word about him to his sister in Tiruvadigai Virattanam. The servant soon reached the place, and informed Tilatavadiar about her brother's condition, and waited for further orders. Although this grieved her heart very much, she felt she could not go to her brother's Mutt and sent word accordingly. This very much disappointed and grieved him, and he however made up his mind to quit his present quarters and go to his sister. And accordingly he left the Jain monastery secretly in a night after effecting a change in his clothes, a change which our Sekkilar says was symbolical of his leaving the dark delusion of the Jain faith, and entering the true path. He reached Tiruvadigai, and had an interview with his sister, who informed him that the grace of God alone would benefit both his body and mind, gave him the sacred ashes to wear, and took him into the Temple of God. He fell down there and worshipped God in a true contrite manner and the spirit coming on him, broke out in the praise of God, in the following lines of his first Hymn.

கூற்றா யினவாறு விலக்ககிலீர் கொடுமை
பல செய்தன நானறியேன்
ஏற்றா யடிக்கே யிரவும் பகலும் பிரியாது
வணங்குவ னெப்பொழுதும்
தோற்றா தென்வயிற் றினகம்படி யேகுடரோடு
துடக்கி முடக்கியிட
வாற்றே னடியே னதிகைக் கெடிலவீரட்டானத்
துறையம்மானே

In his very opening lines, he appeals to the Supreme Power and grace of God, who could condone many faults of his, done unwittingly enough, though he was always trying and hoping to reach the truth and truth alone, and that he yet felt the bondage of his body and senses very sorely troubling him, and that he felt himself too weak and helpless to bear the thorns of the flesh, or to get himself released from such bonds, and so invokes His aid in the hour of his direst need. Such appeal could not long remain unanswered, and his bodily affliction left him at once, symbolical of the bonds of Mala parting from him, and a voice arose in the air that henceforth he will go forth to the world as திருநாவுக்கரசு, as "Master of Speech or *Vakisa* in sanscrit." Our saint recognized this Voice of God as calling him to his proper ministry and henceforth, he dedicated himself to Godand to the glorification of His name, and to do His Will and His service, and recognize no other duty or call.

His reversion to his ancestral faith could not remain long a secret, and the news spread to the jain monastery, and it galled them to the quick; and they apprehended that the cure and reversion of our saint would strike a death blow to their own power and influence. Filled with hate and such misgivings, they fled to their Pallava king and prayed to him to bring Tirunavukkarasu to justice. He became greatly incensed, at this act of treachery on Dharmasena's part, as it was represented to him, and he sent his ministers at once to fetch him. When the ministers appeared and asked our saint to follow them to the presence of the king,

our saint replied, with a boldness born of true love alone,

நாமார்க்குங் குடியல்லோ நமனையஞ்சோ
    நரகத்தி லிடர்ப்படோ நடலையில்லோம்
ஏமாப்போம் பிணியறியோம் பணிவோ
    மல்லோ மின்பமே யெந்நாளுந் துன்பமில்லை
தாமார்க்குங் குடியல்லாத் தன்மையான
    சங்கரனற் சங்கவெண் குழையோர்காதிற்
கோமாற்கே நாமென்று மீளாவாளாய்க் கொய்ம்
    மலர்ச் சேவடியிணையே குறுகினோமே.

That he owed allegiance to no one on earth, and that he feared not death itself, and incurred not sin to deserve the torments of hell, and that he knew no earthly lord and no sickness, once he became a vassal of the Supreme King of kings.

He yielded however to the entreaties of the ministers and decided to follow them to the presence of the king, resigning himself completely into the hands of his Supreme Maker. Entering the king's presence, he was ordered by the king, acting under the evil advice of the Jain monks, to be confined in a burning kiln for seven days. He entered it and felt not the pangs of the flesh, his soul finding its resting place in the cool and refreshing Feet of the Supreme Lord, and he sung his famous hymn, translated at p. 224 of this Volume II and we reproduce here only the first and last of these verses.

மாசில்வீணையும் மாலைமதியமும்
வீசுதென்றலும் வீங்கிளவேனலும்
மூசுவண்டறை பொய்கையும்போன்றதே
யீசனெந்தை யிணையடிநீழலே.

The faultless harp, the evening moon
The fanning breeze the South bestows,
The early summer's swelling time,
The pond where bees do humming swarm,
—As soothing is the shelter sweet
Of God my father's holy feet

விறகிற் றீயினன் பாலிற்படு நெய்போல்
மறைய நின்றுளன் மாமணிச் சோதியான்
உறவு கோனட் டுணர்வு கயிற்றினான்
முறுக வாங்கிக் கடைய முன்னிற்குமே.

As fire in wood, as ghee in milk,
The Lum'nous one lies hid within.
First fix the churning-stick of Love,
Pass round the cord, Intelligence,
Then twirl,—and God will bless thy sight.

And we need here only draw attention to the fact, how this last reproduces in happy language the Vedic text in the Swetaswatara and Kaivalya Upanishads, as also in the Uttara Gita, and to the discussion of their bearings in the article at p. 109 of the Vol. I.

Vedantins of the Mayavada school read in all Upanishad texts which merely say, "*the soul sees or beholds God, knows God, or realises God, and becomes freed from pasa or bonds,* an additional phrase *as himself,*" a reading not warranted by the text itself. One might as well say when at the Rising of the Sun, man beholds its supreme splendor, dispelling all the long night's darkness behind it, he beholds the sun, *as himself.* That in all such passages, the Vedic seer's conception of God himself is as the Sun or Light, self-luminous and illuminating everything else, the absurdity of the interpretation adopted by Mayavadins is evident enough. "I *know* the great Purusha, *Sunlike beyond darkness,* Him and Him only, *knowing,* one crosseth over death. There is no other path at all to go. (Swetas, Mantra 8 part iii).

Pursuing the thread of our narrative, our Saint emerged from this death house with renewed life and beauty, which only spurred the hateful Jains to further deeds of sin. He was made to drink poison, and Sekkilar remarks 'how can this poison affect him who was devoted to the Great God who drank the fearful poison which arose out of the greed of the Devas and remain unscathed.' The king's elephant was further sent to destroy him, and the mad elephant, which is symbolical of one's hateful passions also, how could it affect him who had reached the knowledge of good and evil and the Feet of the Supreme Lord, who tore open, on another occasion a similar Demon in an elephant's body (Gajamukasuran).

"இருள்சேர்இருவினையும் சேராஇறைவன்
    பொருள்சேர்புகழ் புரிந்தார்மாட்டு." (Tirukural)

Our Saint uttered a most beautiful and musical hymn on this occasion beginning with.

சுண்ணவெண்சந்தனச்சாந்தும் சுடர்திவகட்சூளாமணியும்
வண்ணவுரிவையுடையும் வளரும்பவளநிறமும்
அண்ணலரண்முரணேறு மகலம்வளாயவரவும்
திண்ணன்கெடிலப்புனலு முடையாரொருவர்தமர்நாம்
அஞ்சுவதியாதொன்றுமில்லை அஞ்சவருவதுமில்லை.

The last act of the treacherous Jains, was to induce the king to throw our saint into the broad sea tied to a stone, which was accordingly done, and our saint who had so easily braved the storms of life and crossed the ocean of *samsara,* and reached the haven of God's peace, how could he be foundered in this ordinary

material sea? To the confusion of all deluded people and the joy of the truly loving, he reached the shore near the town of Tirupadripuliur (New Town-Cuddalore) and he sang his famous hymn of Namachivayappadigum, to the Unseen Helper of all (the name of Ishvara in this temple is தோன்றாத்துணை The unseen Helper). (A beautiful name).

சொற்றுணைவேதியன் சோதிவானவன்
பொற்றுணைதிருந்தடிப் போற்றிக்கைதொழக்
கற்றுணைபூட்டியோர் கடலிற்பாய்ச்சினும்
நற்றுணையாவது நமச்சிவாயவே.

Oh! Could we only recognize in all our daily acts and life that there is this Power behind us, in front of us, and all around, unseen and unnoticed, always working for our own good and salvation, and could we but place ourselves in His hands completely to lead us as He best Willed, instead of opposing and thwarting Him and His Good purposes, almost at every step, by our innate pride and wilfulness, Oh, how best could we also reach that Place of Peace and Rest and Eternal Happiness!

LORD SAMBANDHA AND AN UNKNOWN DRAVIDIAN PROSODY.

—Final உ has no usual sandhi in Telugu and Sambandha—

(Final உ has generally Sandhi in Dravadian Languages.)

Before proceeding further in our examination of Dravidian metres, we wish to diverge for a while to draw attention to one remarkable Dravidian grammatical peculiarity existing curiously enough in Telugu and ancient Tamil. Every Tamil boy knows the well-known rule of Tamil grammar that the final உ of a word or குற்றியலுகரம் as it may be generally called, is dropped before the succeeding initial vowel of the next word. Perhaps no rule of Tamil grammar is more uniformly observed and admits of fewer exceptions. The rule is not peculiar to Tamil but seems to be common to the Dravidian languages. It is observed with equal uniformity even by the poets of the other Dravidian languages; only the distinction between குற்றியலுகரம் and முற்றியலுகரம் that obtains in Tamil is not observed in those languages. We may therefore generally lay down as a rule of Dravidian grammar that final உ is almost invariably elided before succeeding initial vowels.

(EXCEPTIONS IN TELUGU AND SAMBANDHA.)

But this rule has exceptions in Telugu and in Sambandha's poetry and there are numerous instances there in which குற்றியலுகரம் does not give way before the succeeding vowel. These exceptional instances as in Sambandha's poetry are exceedingly interesting to us inasmuch as they do not seem to occur anywhere in modern poetry. So far as our recollection goes, we do not remember having met with a single instance of this grammatical peculiarity in modern times. We are aware of certain instances of noncoalescence of final உ contemplated by the Tamil grammarians and numerously illustrated in modern poetry. But the nonelision of final உ as occurring in Sambandha is of a unique kind neither contemplated by the Tamil grammarians nor illustrated in modern poets. The unfortunate ignorance on the part of editors, of this simple grammatical peculiarity of Sambandha has been one of the most fruitful sources of misreadings and consequent metrical irregularities in our Lord's poetry. Editors and writers of manuscripts know the common rule of coalescence of final உ too well and they therefore found it impossible to resist the temptation of using Sandhi in the ignorant belief that the non-sandhi of உ wherever they found it in Sambandha was a grammatical error.

Exceptions interesting.

(SAMBANDHA'S PECULIARITY SUPPORTED IN TELUGU GRAMMAR.)

It is wonderfully remarkable that this unique grammatical peculiarity of Sambandha unnoticed by Tamil grammarians and unillustrated by modern poets should find support in Telugu grammar and Telugu literature. Sambandha's peculiarity is accurately defined and provided for in Telugu grammar and nowhere else and illustrated in Telugu literature. This support we derive for it from Telugu, we hail with great delight for without it, it would be a very difficult task to convince the modern student, of the operation of the exceptional rule in Sambandha. If the exception occurred in a verse like Venba for instance which is well-known to the modern student we could easily prove the rule by a simple reference to the metre by shewing that nonelision alone makes the line metrical. But the verses in Sambandha being unknown to us, it will not be so easy to detect the operation of the exceptional rule by a reference to his metres which are unintelligible on account of the so many aberrations which abound in his metres by the license

Metre must be known to detect peculiarity of non-Sandhi.

Sambandha's verses unknown to us.

of his times and which appear to us as marring the harmony of the verses.

(THE PECULIARITY DEFINED.)

Without further remarks we proceed to point out the exceptional instances in Sambandha and the conditions under which they occur. We shall then examine Telugu grammar and quote from it the rule which would be found exactly to explain Sambandha's poetry.

Examine Sambandha first and then justify him from Telugu Grammar.

We quote the following verses from திருநீற்றுப்பதிகம் where the instances in question abound, and draw the readers' attention to the portions underlined.

திருவாலவாய்.

திருநீற்றுப்பதிகம்.

(1) வேதத்தி லுள்ளது நீறு
வெந்துயர் தீர்ப்பது நீறு
(2) போதந் தருவது நீறு
புன்மை தவிர்ப்பது நீறு
(3) ஓதத் தகுவது நீறு
உண்மையி லுள்ளது நீறு
(4) சீதப் புனல்வயல் சூழ்ந்த
திருவால வாயான் திருநீறே. (உ)

The above verse is, we are glad to state, in a very easy metre which every reader may hope easily to understand for, as we said before, without knowing the metre it will be impossible to establish any peculiarity of Sandhi occurring in it. The verse consists of four lines and each line consists of two equal halves and each half consists of two விளச்சீர் ending in a மாச்சீர் combining together in வெண்டளை. Generally the 1st is either கூவிளம் or கருவிளம், the 2nd கூவிளம் and the 3rd தேமா. If the 2nd however happens to be தேமா instead of கூவிளம் the defect is made up by the 3rd being புளிமா instead of தேமா so that the number of letters in each half may be constant viz., 9 if the line begins with நிரை syllable or 8 if it begins with நேர் syllable. So if the 1st foot is மாச்சீர் instead of விளச்சீர் it is made up by the 2nd beginning with நிரை instead of நேர்.

திருநீற்றுப்பதிகம் metre explained.

Such being the metre of the verses we shall turn our attention to the portions underlined. Consider the last word of the 2nd line and the first word of the 3rd line. They are நீறு + ஓதத்தகுவது. The final உ in நீறு and the initial vowel ஓ in ஓதம் do not coalesce according to the common rule and if they did undergo Sandhi rule, the 2nd line ending in நீறு would lose the metre and become unmetrical by being short of a syllable. The lines with Sandhi would be unmetrical and read as follows:

Instances of nonelision of உ in Sambandha.

போதந் தருவது நீறு
புன்மை தவிர்ப்பது நீ
ரோதத் தகுவது நீ
றுண்மையி லுள்ளது நீறு.

The 1st line ending in நீ on account of Sandhi instead of நீறு, is clearly short of one syllable and metrically defective.

Again we shall arrive at the same results if we consider the two halves of the 3rd line viz.,

ஓதத்தகுவது நீறு
உண்மையிலுள்ளது நீறு

Here நீறு at the end of the 1st half and உண்மை beginning 2nd half do not combine in Sandhi and the உ in நீறு and the உ in உண்மை stand in stern opposition to each other without elision, but if Sandhi should operate here the line would be clearly unmetrical as follows:

ஓதத்தகுவது நீ
றுண்மையி லுள்ளதுநீறு.

Now we quote other verses in the same memorable திருநீற்றுப்பதிகம் where such nonelision occurs. Note the underlined words,

Other instances in same பதிகம் quoted.

பூச வினியது நீறு
புண்ணிய மாவது நீறு
பேச வினியது நீறு
பெருந்தவத் தோர்களுக் கெல்லா
மாசை கெடுப்பது நீறு
அந்தம தாவது நீறு
தேசம் புகழ்வது நீறு
திருவால வாயான் திருநீறே. (௩)

அருத்தம தாவது நீறு
அவல மறுப்பது நீறு
வருத்தந் தணிப்பது நீறு
வான மளிப்பது நீறு
பொருத்தம தாவது நீறு
புண்ணியர் பூசும்வெண் ணீறு
திருத்தகு மாளிகை சூழ்ந்த
திருவால வாயான் திருநீறே. (௪)

எயிலது வட்டது நீறு
    இருமைக்கு முள்ளது நீறு
பயிலப் படுவது நீறு
    பாக்கிய மாவது நீறு
துயிலைத் தடுப்பது நீறு
    சுத்தம தாவது நீறு
அயிலைப் பொலிதரு சூலத்
    தாலவா யான்றிரு நீறே. (௭)

இராவணன் மேலது நீறு
    எண்ணத் தகுவது நீறு
பராவண மாவது நீறு
    பாவ மறுப்பது நீறு
தராவண மாவது நீறு
    தத்துவ மாவது நீறு
அராவணங் குந்திரு மேனி
    ஆலவா யான்றிரு நீறே. (௮)

மாலொ டயனறி யாத
    வண்ணமு முள்ளது நீறு
மேலுறை தேவர்க டங்கண்
    மெய்யது வெண்பொடி நீறு
ஏல வுடம்பிடர் தீர்க்கு
    மின்பந் தருவது நீறு
ஆலமு தண்ட மிடற்றெம்
    மாலவா யான்றிரு நீறே. (௯)

குண்டிகைக் கையர்க ளோடு
    சாக்கியர் கூட்டமுங் கூடக்
கண்டிகைப் பிப்பது நீறு
    கருத வினியது நீறு
எண்டிசைப் பட்ட பொருளா
    ரேத்துந் தகையது நீறு
அண்டத் தவர்பணிந் தேத்து
    மாலவா யான்றிரு நீறே. (௰)

We have quoted these verses from the same immortal திருநீற்றுப்பதிகம் because in no other பதிகம் do instances of the peculiarity occur in such large numbers. Further we are glad to note that the editors are all agreed as to the nonelision of final உ in these instances and there are no different readings or rather misreadings with elision such as we meet with elsewhere in other instances. The reason probably is that this பதிகம் is so well-known to every reader that no editor or writer of manuscript dared to alter the well-known lines so as to give effect to the rule of coalescence of final உ. In fact in these verses there can be no doubt whatever that there are clear instances of non-elision of final உ in contravention of the ordinary rule of grammar.

(CONDITIONS UNDER WHICH THE PECULIARITY OCCURS.)

In the instances above quoted and in others that we shall presently consider, the peculiarity in Sambandha is, when final உ occurs at the end of a line or half line or any other complete integral part of a line where there is a pause, it does not coalesce with the succeeding initial vowel if any. This peculiarity has evidently got a reason. Each line is complete in itself and there is a pause in reading at the end of every line and there can therefore be no absolute necessity as in other places to combine the end of a line and the beginning of next line in Sandhi.

The peculiarity occurs at end of a line.

(PECULIARITY OBSOLETE IN MODERN POEMS AND ABSENT IN PRE DRAVIDIC VERSES)

Though therefore this peculiarity is supported by reason, yet it is surprising to note that the fastidious taste of the modern poets has discarded it altogether and we have no doubt that such a nonelision would now be looked upon as a grammatical inaccuracy. Even so old a poet as Sekkilar has not indulged in it, so far as we remember and evidently therefore the peculiarity has ceased in his days, nor does it occur in Pre Dravidic poems consisting of such verses as Venba, agaval &c.

Not found even in Sekkilar nor in Venba.

(IMPORTANCE OF THE PECULIARITY IN ANCIENT LITERATURE.)

The noncoalescence in question may appear at first sight to be of a trivial nature and hardly worth the notice of the modern reader. To those that may be content with modern literature and do not wish to taste deeper, it may be so. But in solving many metrical difficulties of ancient poets, we have found the principle to be of invaluable help. Lose sight of this simple principle and you will have numerous unmetrical lines in ancient poets perplexing you at every moment and the confusion has been rendered much worse, mostly we believe by the editors whose knowledge of grammar has rendered their edition dangerous.

(THE PECULIARITY IS A DRAVIDIAN PRINCIPLE.)

This peculiarity supported by so many undoubted instances in Sambandha seems to us to be a Dravidian principle and it is noteworthy that so many instances of this Dravidian peculiarity occur in திருநீற்றுப்பதிகம் verses which, as we shall shew elsewhere, are enimently Dravidian verses having parallels in other Dravidian

languages. Of course it will be vain to seek for it in Malayalam as it possesses no ancient literature. But

Canarese might afford instances.

we cannot understand why the peculiarity is not known to Canarese Pandits though we believe that a careful investigation of its ancient literature might lead to its detection in a few instances.

To understand the importance of the rule in question in ancient literature, we shall here refer only to one instance. Take the following verse which is of the same metre as திருநீற்றுப்பதிகம் above quoted.

A misreading in Sambandha pointed out.

திருக்கடம்பூர்.

அரவினோ டாமையும் பூண்
டந்தகில் வேங்கை யதளும்
விரவுந் திருமுடி தன்மேல்
வெண்டிங்கள் சூடி விரும்பிப்
பரவும் தணிக்கடம் பூரிற
பைங்கண்வெள் ளேற்றண்ணல் பாத
மிரவும் பகலும் பணிய
இன்ப நமக்கது வாமே. (௨)

Consider the first line with special reference to the underlined word. The reading as given here is taken from பண்முறை edition. The 1st half line on scansion is found defective for it is

அரவினோ—டாமையும்—பூண்

We have here two விளம் with an extra syllable instead of two விளம் with a மாச்சீர். We have therefore little doubt the reading is wrong. The correct reading seems to be

அரவினோ டாமையும் பூண்டு
அந்துகில் வேங்கை யதளும்

where the உ in பூண்டு does not merge in அந்துகில் and makes the metre correct with two விளச்சீர் ending in a மாச்சீர்.

In this view we are supported by the ஸ்தலமுறை edition where the latter reading is given which we consider to be the correct one.

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(*To be continued.*

TAMIL PHILOLOGY.

The July (99) number of the Siddhanta Deekika contains a criticism of Prof. M. Sheshagiri Sastri's Tamil Philology. Interesting as this criticism is, there are some suggestions which are even more improbable or imaginary than some of the statements of Prof. Sheshagiri Sastri.

Regarding the derivation of மென்மை, கருமை, திண்மை, வன்மை, வெண்மை, and பசுமை, Pundit Savarirayan appears to be correct maintaining that these are pure Tamil words, and not *tadbhavas* as the learned professor calls them.

If one maintains that these are corrupted forms of sanskrit words, one must admit either, that before borrowing them the Tamils had not given articulate expression to these abstract notions, or that they preferred the sanskrit names to their Tamil equivalents and that in process of time the latter have become extinct. Of the alternatives the first may be dismissed for the simple reason that words to express these ideas are quite indispensable to human speech, and must therefore be coeval with the birth of a language.

Now if there had been pure tamil words for these abstrct ideas, and if they had been displaced by corresponding sankrit names, they would very naturally either, have been preserved in some of the oldest Tamil classics, or have left some traces at least in some other words in the formation of which these ideas were involved. In the absence of any evidence to warrant such conclusions, it is more probable than not, that there had been no pure Tamil words that were lost since the introduction of the alleged sanskrit words. Therefore we are driven to the conclusion that the words now in possesison of the Tamil are their own production.

The pure Tamil word for water is வெள்ளம், which still conveys that meaning in Malayalam. This comes from the root வெள் transparent or bright as in வெளி and வெளிச்சம். Therefore வெண்மை which is evidently derived from வெள் ought also to be of pure Tamil origin. This root has been productive of several words as வெளு to grow pale or to white wash, வெட்கு to grow pale throw shame, and விளங்கு to shine.

The identity in sound and meaning between மெல் and latin mollis or Greek Malocas might be accidental. In his lecture on the science of language Vol. II, Professor Max Múller has clearly shewn (p. 363) that the Latin Mollis is derived from the root *Mar* which in sanskrit appears in Mridu=soft.

It is however probable that மெது soft and மெத்தை, mattress may have their origin in the sanskrit Mridu.

It is very difficult to draw a line of distiuction between derivatives from வல், and sanskrit derivatives from Bala transplanted into the Tamil language.

வலம் right hand and வலி strength or convulsion are pure Tamil words whose genuineness cannot be contested. As the root வல் clearly shews itself here, it is very probable that the abstract noun formed from this phonetic type ought also to be Tamil. பலம் strength may be either, the sanskrit Bala tamilised, or the Tamil வலம், வ and ப being interchangeable as in வகு and பகு.

Dr. Rottler in his Tamil-English Dictionary shews வாலிபன் to be a derivative of the sanskrit Balaka = child but the difference of meaning between the two words seems to sanction a derivation from வல் for the former word. In this connection we may also mention that this Doctor of Philosophy derives பாலன், child, from the same sanskrit word. If one can prove the age of this word by a reference to its use in any ancient Tamil work as the Chivaka Chintamani, can it not be more reasonably derived from the Tamil பால் milk? It is but natural to call a child a 'liver on milk' We are accustomed to such expressions as பால்குடி, பால்குடிக்குழந்தை and முலைகுடி. The last word as well as பாலன் are even borne as proper name, and appear to have originally conveyed the idea that the bearers of the names took a long time to be weaned.

Even if there be a sanskrit word as Bala, meaning a child and derived from a different root, it would only prove that different words may put on the same garb in different languages. The following words will best exemplify the truth of this statement.

(1) English Care—M. E. Care, A. S. Caru, Cearu-anxiety from Old Saxon Kara=sorrow, cognate with Icelandic koers-murmur, and Old High German Chara=a lament. Root. Gar=to cry.

Latin Cura has almost the same meaning but no connection whatever by birth. It comes probably from the root quaers=to seek, and means watchfulness as opposed to negligence.

(2) English Call is derived from the root Gar-to cry and is not allied to Greek Kalein, the root of which Kalor Kla is found in L. Clamor, momenclator, and calendae

Any attempt to connect the above two classical words with their English equivalents would be in breach of Grimm's Law.

Nor is there any connection between the Hawaian Kala=to proclaim and either call or kalein. Vide Prof. Max. Muller's science of language Vol II p. 314.

(3) Compare Kafir Beta (to beat) and English Beat which have accidentally assumed the same form: compare also Irish mac=son and tamil மகன்.

(4) Irish Bean as in Banshee resembles the tamil பெண், but this resemblance vanishes when we find that its original is that of the Greek Gyne, Pers. Zan and sans. jani=a woman On the other hand பெண் is traceable to a tamil root பெள் in பெட்கியது=to love, and of his root are பெட்பு (desire) பெட்டை and பெண்டு derivatives.

(5) The English àr as found in the river names as, aire, ayr, aar &c, is probably derived from Celt gar=violent, or perhaps connected with sanskrit ara=swift, flowing.

The Tamil ஆறு is another form of யாறு which represents சாறு=water from root சற=to flow, suggested by the falling of water from a height. This root is also met with in the sanskrit salila=water, and is the same as the Latin root Ru in Rivus=river and Greek Rheo in Rheum. The falling of water may have called forth this expression from each nation independently of the other, or the root may have come down to us as remnant of a common stock in the far distant ages.

(6) Compare Celtic Ban=white, found in the names of the rivers Ben, Bann, Banden and Banney, with Tamil வெண் from வெள்=white. Nor is there any relation between English Pale and Tamil வெள் or பழு.

(7) The Turkish language itself does not fail to furnish us with similar examples. Kara in Turkish means black as in Karakum (black sand) and Kara Hissar (black castle). கரு in Tamil has the same meaning. Ana in Turkish conveys the same idea that அன்னை in Tamil does. These sporadic cases of similarity in sound and meaning will not go to prove a common origin for these words as well as for the speakers of the languages concerned, but will only serve as a caution to the philologist against mistaking such identity at mark of cognation. The relationship between any two languages is tested by their names for the most on commobjects and attributes, by their numerals, their case-endings, their person-endings, their comparison of adjectives; their pronouns and their general structure. Every one of these tests should be satisfactorily passed before the sisterhood of the languages could be admitted. The remark of Professor Max Muller that sound etymology has

nothing to do with sound is the result of mature judgment, and therefore has a claim on our attention. Where there are identical roots as Val in Latin Valeo and in Tamil வல், the fact of this existence proves how far long in the history of mankind these two languages or their speakers have been separated; and when there are not several such radical identities, it may safely be presumed that the few cases are accidental, the human impulse in two different climes having given expression in a similar way.

Let us now examine the list of words which Pundit Savariroyan hopes will establish some relaison between Tamil and English. With regard to thit alleged kinship, so eminent a scholar as Prof. Skeat is of opinion "that there is no connection whatever of any sort or kind between English and the South Indian languages and that words in these languages can only be alike either when there is actual borrowing as in cash (a coin of low value) and coir, or else by mere accident which proves nothing at all." He further states that the resemblance would disappear if we could trace the words to their primitive or original forms. The history of words therefore is of immense usefulness for a philologist to find out for what thought every word is a vehicle. The following words clearly bear out the truth of the Reverend Professor's statement.

(1) அயலான் comes from அயல் neighbourhood அயல் is probably a derivative of the root அய் or ஐ close or near as in ஐமை= loseness. We find 'asal' neighbourhood in sinhalese where it may either, be a remnant of Elu. which is supposed to be connected with Tamil, or have been borrowed from Tamil. ஐயன் comes from the same root and means a close relation; hence father, brother or priest.

Alien has a history of its own; M. E. aliene. O. F. alien. Lat. alienus=strange or stranger from alins= other cognate with Gr. allos=another and Goth. alis=other.

Where is the resemblance between alins and அயல் or their roots?

(2) அருவி comes from அருகு=to flow in a streamlet. Probably the root is அரு=smallness; or சறு or சற=toflow. cf. ஊறு=to ooze out.

River-M. E. Riner. O. F. Rivere which is the same as span. Ribera. Low Latin Riparia=(1) shore, bank (2) river, from riparius adjective of Ripa-bank. This word has no connection with Lat Rivus a stream, from root Ru-Gr. Rheo and sans. sru-to flow.

(3) ஈன். This is a word which may perhaps have some affinity to the Sanskrit root jan or gan-to produce. This word is probably the ancestor of the following words:—

இனம்-Genus or kind; relation. இனன்-the producer, the sun. The English sun and the sanskrit suriya, according to Prof. Skeat, convey the same root idea.

Compare the meaning of இன் or இனிய with that of 'kind' which originally meant genus and now designates also the quality of love, which persons of the same family shew towards one another, or which one inherits by birth. If such be the origin of இன், it would naturally acquire the sense of 'sweet' from that of 'kind.' From இன் is derived இன்பு or இன்பம்-pleasure, இன்னார், the unkind, clearly shews the primary idea. அன்பு Love may be a doublet of இன்பு. அன்னை also probably comes from this root and means the begetter.

Yean or ean. Prof. Skeat makes the following remarks on the derivation of this word. "Here the prefixed Y. answers to the A. S. prefix Ge. A. S. eanian=to ean; ge eanian=to yean. We find ge-eane eowa=ewes great with young, Gen. XXXIII-13. There can be little doubt that ge-eane is here put for ge-eacne; where eacne is plural for eacen-pregnant, lit. increased, allied to E. Eke. Thus to yean simply means to be pregnant." The Y. in this word or the A. S. Ge. is a sign of the past participle passive, and is identical with the Y. in Yclept (=called) and handywork. In the latter word *i* sometimes takes the place of Y.

Now the words are in their true guise and we can see clearly that there is little resemblance between the two.

(4) உருள்—A variation of சுருள், such as இறகு, சிறகு; இல்லி, சில்லி; ஏணி, சேணி; எட்டி, செட்டி; ஊன், சூன். Its root is சுரு which is probably connected with குறு.

Roll. M. E. Rollen, O. F. Roller, F. Rouler, Low Latin Rotulare-to revolve, from Rotula dim. of Rota a wheel.

(5) கடி—Probably from the root of கடு hard for the idea of hardness or solidness is involved in 'biting.'

Cut. M. E. Cutten. W. Cwtwan-to shorten. By the way, the Tamil கத்தி-a knife may shew some similarity to the root *kart*-to cut, found in Sanskrit karttari-scissors, and the Latin Culter—a coulter.

(6) கண் may be related to கணி-to calculate, to estimate, which in its turn points back to the use of (கல்) stones in counting.

Calculation,—L. calculare-to count from calculus dim. of calx-a stone, furnishes a parallel case as regards the meaning.

கல்-to learn, must have originally meant to count to reckon, and கலை is evidently a noun derived from this verb. The Tamil எண் and the Sanskrit Sankhya are words of similar origin (The root of எண் to count appears to be எள்-a sesamum seed which is a common standard of comparison or measurement). Just as கலை, எண், or Sankhya has acquired the meaning of 'thought' so does calculation in the united states of America mean also intention, purpose or expectation. In spite of such an analysis as would prove கல் to be an element in கணி and கலை. there are some scholars who try to prove that it is sanskrit elements that have brought about these combinations.

Ken is traced to M. E. Kennen-causal form of cunnan-to know, from the root *gan* which means to produce, to be able to produce or to know (Vide Prof. Max Müller's science of Language Vol II p. 210.)

Can, con, cuddle, conning, kith and kythe are offshoots of this root.

(7) களி primarily means a kind of gruel or pap which is *sweet*, from the root கள்-to draw, hence toddy, and then honey; and metaphorically clay. In proof of clay being a secondary meaning, we may state that களி as a rule is never used alone but always followed by the word மண்.

Clay or the M. E. Clai or cley comes from A. S. Claeg which is probably allied to 'Cleave.'

(8) குளிர் belongs to a class of words which are formed by the addition of இர் to some root, as உயிர் மயிர் and பயிர் which are respectively derived from உய்-to live, மய் or மை-black and பய் or பை-green. Thus ought this word also to be traced to a root குள் which we find in குளி-to bathe and குளம்-a pond. We are aware that குளம் is generally derived from the sanskrit kula-bank or shore.

It does not follow from what we said about the ending of குளிர் that all Tamil words with that ending are formed in a similar way. For example, தயிர் which Dr. Rottler considers to be of sanskrit origin, does not submit to such a dissection, but presents some likeness to the Greek Tyros-cheese found in Boutyron the original of the English Butter.

Cool or the A. S. Col is allied to Gelid from Latin Gelidus adjective of Gelu-frost.

(9) கொல் is closely connected with கொள்-to take, of which there are many offspring in Tamil. What the framers of language meant was evidently taking away (life); compare கேள் and கொள்ளை which come from the same root and mean respectively murder, and plague or plunder.

The original of kill is the Scandinavian kolla-to strike on the head, from koll-head.

(10) How பட்டை has any likeness in sound to 'Bark,' any man with a nice ear will fail to see. பட்டை is probably another form of படை=of a layer, and hence the external coating of trees. The root of it is படு-to lie. Perhaps the Sinhalese Patta=bark may bear some relation to the Tamil word.

The English Bark is of scandinavian origin

(11) The root of பொறு may probably have some relation to Bhar the root of E. Bear, L. Faro, Gr. Phero and sans. Bhri.

(12) It is highly imaginary to speak of any likeness in sound between போர் and L. Pugno. Pugno is derived from Pugna-fight the root of which, Pug, is found in Pungo-to prick, Pugis-dagger, Pugnus-first and Pugil-a boxer.

போர் is a derivative of பொரு-to fight, as கோள் is of கொள். The first meaning of பொரு is to come close or to fit as in பொருந்து-to fit, and hence wrestling or 'coming to close quarters.' War is a word allied to English Worse. O. D. Werre from base war for wars-to twist, to entangle.

(13) சாத்து presupposes a form சார்த்து derived from சார்-to draw near. Even in the secondary, meaning of 'beating with a stick,' the original idea of contact or closeness is preserved: cf. அடு-to draw near, with அடி-to beat

Seyttan, A. S. form of E. Shut, is derived from scotan-to shoot. We shut a door by shooting a bolt (called a shuttle formerly.)

(14) சுருங்கு comes from the root of சுருள்.

Shrink is derived from A. S. Scrincan to contract, to shrivel up, allied to shrimp, shrivel and shrug.

(15) திரும் in திரும்பு has not the slightest approach in sound to E. Turn. Its root ought to be sought for in திரி to turn, change, to twist. திரி is perhaps connected with Tri found in sans. Tirtha-holy water by washing in which one 'turns' away his sins. This root is preserved in almost all the aryan languages. The Latin Tero conveys the meaning as திரி to grind. The primary sense of Tero was to pierce as in Lat. Teredo-a piercing worm, L. Terebra-a piercer or gimlet, Ger. Drillen, E. Drill, O. E. Thrill, Thirl or Tirl-to pierce. Hence came the meanings of (1) to rub as in Lat tero, Gr. Teiro (2) to turn, from the rotatary motion of a drill in piercing a hole. Vide Smith's Latin-English Dictionary.

Turn comes from L. tornare-to turn in a lathe, Lat. Tornus, Gr. Tornos-a turner's wheel.

(16) வேறு, கீறு-(separation or hatred) வெறு, விரி and பிரி appear to come from a common root meaning to separate or to divide. The root is probably imitative of the sound பற, பற heard when anything is torn.

The first meaning of the L. Varins, which is cognate with the Greek Balios, is spotted or variegated. It is not allied to the Latin Verto to turn which is cognate with sanskrit Vrit-to go. Vide derivation of E. Version in Dr. Ogilvie's English Dictionary.)

(17) பாவு is probably a corruption of பரவு=to spread. cf. ஆன்றோர் with அகன்றோர்.

Pave M. E. Paven F. Paver L. Pavare corrupt form of Pavire-to beat, to strike or to tread down. cf. Gr. Paiein-to strike and sans Pavi (பவி)-thunder bolt-Pu is the root.

(18) பானை is evidently of the same origin as பாண்டு-a big bowl or pot. Very likely the root is வனை-to make pots.

Eng. Pan or A. S Panne is borrowed from Lat Panna through the Celtic. Panna is a corrupted form of Patina from pateo-to be open, the root of which is *pat*. This root has also given the Lat. patera-a saucer. If the Latin Panna were derived from a root Pan, and were older than Patina, we might, without any hesitation, admit that the Tamil and the Latin words are two sisters long separated from each other.

(19) பிற is probably the same word as பிற outer, hence 'to come *out* into the world'; or from the root Par from which the L. pareo—to come forth and pario-to bring forth are derived. பெறு-to bring forth may thus be connected with this word. but, tempting as this derivation is, it seems more probable that the orginal idea of பெறு is to get or to obtain, and that this, very naturally, gave rise to that of 'begetting.' Further, it is possible to connect பெறு=to get with பற்றி to seize. Cf. the meaning of E. Get from root ghad=to seize. (Vide Prof. Skeat's Eng. Dictionary).

Birth is a word derived from A. S. Beran-to carry or bear, of which Bhar is the root. It has no connection whatever with பிற or the L. pareo or pario. Bopp's surmise however that L. Pario may be akin to Sans. Bhri and E. Bear is apparently contrary to the Law of phonetics as laid down by Jacob Grimm.

(20) பையன் or பையல் or பைதல் is probably from பை-green, denoting a '*raw*' being, or youth. Dr. Rottler seems to suggest some kinship between this word and the greek Pais, which with digamma is Pafies-Pavis and is kindred to Lat. Puer from Pu=to beget.

Boy is of Old Low german origin where the form is Boef allied to the Lat. Pupus from Pu-to beget

How queer and unwarranted is the derivation of the English day, 'dawn,' 'devil,' and 'diamond' from a root meaning to shine. It is very strange that this idea has not crept into the head of any leading English Etymologist. Day and Dawn are respectively derived from the A. S. Daegday and Dagian-to become day. They are in no way allied to the Latin Dies which comes from the root Dio-to shine; for, according to Grimm's Law, a classical flat like *d* in Dies would be represented in Low german to which A. S. belongs by the sharp *t*, and in High german by the aspirate *th*, and a Low german *d* as in Day would be represented in the classical languages by *th* and not *d*, and in H G. by *t* as in tag=day.

Devil is a word which owes its origin to the Greek Diabolos (diaballein=to throw across, to traduce, from dia=across and ballein-to throw) The Greek word found its way into English through Latin Diabolus and A. S. Deoful.

In Diamond we see the Greek adamas-a very hard metal or stone, (from a-not and damein.-to conquer or tame) which in passing through Latin lent its accusative adamanta to the French who shaped this into adamant of which M. E. adamaunt is a copy.

With due respect to Pundit Savariroyan, let us enquire by what process of phonetic growth, or change, consequent on grammatical combination and assimilation, the root *Mu* brought forth முசம். How is the presence of ச accounted for? When derivation from a Tamil root is as unsatisfactory as that from a Sanskrit root how are we to conclude that the word is of Tamil parentage? Besides, it must be clearly proved that this word does not appear in very old Sanskrit works and that its importation into Sanskrit is of late origin, before concluding that it is a genuine Tamil word. Or its presence in any of the oldest Tamil classics, which are supposed to contain few Sanskrit words, should be brought to light in order to strengthen one's position in favour of its Tamil origin.

The argument that except முசம் and மீன் there are no no pure Tamil words to express these ideas, will not hold water when we find மூஞ்சி-face and புலை புலால், புழல் or மயிலை=fish which are of pure Tamil birth.

மூஞ்சி furnishes an example of the degeneration of words in Tamil. It appears that this word was originally used for the human face without any contemptuous meaning attached to it. We understand that in Malayalam this is still the common word for face. Its present restricted use in Tamil is similar to that of the English sire and Dam, originally applied to human beings. It is derived, from முன்-front, and hence its appropeiateness to denote the *fore part* of the head, or from மூ-three, to denote that part of the body where the three organs of sense, the eye, the nose, and the mouth are located.

புலை, புலால் and புழல் come from the root புல்=mean. மயிலை comes from மை-black or filthy. The analysis of these words which mean fish, discloses that the tamils considered fish to be mean food.

In conclusion of this review let us quote the four fundamental truths of philology which have been established by Professor Max Muller and which he thinks constitute the Magna Charta of this science.

(1) The same word takes different forms in different languages. E. G. Lat. Ipse becomes Même in French and medesimo in Italian. The Sans Kshaya-phthisis is changed into the Tamil சடம், கயம், கசம், காசம் and காசை.

The German Baum and Zelm are kith and kin of the English Beam and Zen.

(2) The same word takes different forms in the same language. Compare wise, wile and Bet or wed with Guise, Guile and Gage respectively; also the different tamilised forms of Kshaya with their original.

(3) Different words take the same form in different languages. In proof of this statement, we have already given a sufficient number of examples.

(4) Different words may take the same form in one and the same language.

For instance :—

(*a*) to last—A. S. gelaestan-to endure.
last—A. S. latost-latest.
last—A. S. hloest-burden.
last—A. S. last-mould for making shoes.

(*b*) to count—L. computare-reckon.
count—L. comes-companion.

(*c*) sound—A. S. sund-hale.
sound—A. S. sund-swimming, hence a strait or that which can be swum across
sound—L. sonus-tone.
sound—L. subandare-to dive.

(*d*) சயம்—sans. chaya-crowd.
சயம்—sans. saya-hand.
சயம்—sans. Jaya-victory or loss.
சயம்—sans kshaya-consumption.
சயம்—a water-lily from கயம்=water.
சயம்—sun, as husband of (sans) ch'haya or shadow personified.
சயம்—juice or sugar is by origin the same as Jaya-strength, vigour or victory
சயம்—a garland, perhaps meant originally a victor's wreath or வெள்ளிமாலை.
சயம்—a bed or couch is very probably a corruption, or apocopated form, of sans. Sayana-bed similar to that of தசம் from sans. Dahana-burning or it is a derivative of the Tamil சாய்-to recline.

S. W. Coomaraswamy.

NOTES AND COMMENTS.

Dr. Pope's Tiruvachakam.

We are glad to announce that Dr. Pope's Tiruvachakam will be published before the end of this year and that the work is progressing rapidly.

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Nityanu Sandhanam Series

We publish below the letter received from the learned Editor of this Series and we are glad to be assured that their was no particular meaning in his adding Narayana within backets except to follow the views of Veshistadvaita commentators. And we assure him also that we are perfectly indifferent as to by what names the One is denoted by any people, but we thought that when expounding our Tamil Veda, not only for the benefit of followers of this school, but for a larger public, its too narrow sectarian character need not be kept up, even to the extent of putting Narayana within brackets. Of course we all understand pretty fully that all the Hindu scriptures are claimed as the property of all alike, and that all the names of God occurring in every book is interpreted as the most High as postulated by each school. Even now, we think the series will improve if the practice is dropped. We know only too sadly that all bigotry is not at an end even in this fag end of the 19th century, and we need not place any unnecessary obstacles in the way of bringing about some sort of union among the various Hindu religions.

Our friend writes as follows,

"I WAS also glad to notice on page 84 of your Journal a short notice regarding the publication of the 'Nityanusandhanam' series which is being edited in three Languages-Tamil Telugu and Kanada with and without English Translation.

"WHILE thanking you for the short favourable review you have given of the 'Nityanasandhanam' Series, I cannot help remarking that in the latter part of the paragraph the use of the word 'Trick' seems to be uncalled for and may be misleading to many of the readers of your widely circulated Journal.

"THE insertion of the word 'Narayana' in brackets was never intended to throw dust into the eyes of the public, but had only a reference to the view taken by the commentators of Visishtadvaita school of thought, an exposition of which forms the main portion of the preface to the 3rd Part. These philosophers use the term 'Narayana' as synonymous with Brahman, the Supreme Being. The insertion of the words, Siva, Jehovah, Jove, or Lord instead of the term 'Narayana' will be found equally reasonable to fit in with Saivism or Judaism or Christianity or any other system of Religion, recognizing the Tripadartha doctrine, to denote the Supreme Being in such a connection.

"THE 10 principal Ubanishads are, as you know, a great ocean of sublime and philosophic thought, so universal and elastic as to be found appropriately applicable to the Supreme Being, by any school of thought or by any class of Religions. Yet certain terms such as 'Narayana' 'Siva' &c. have found favour with the Acharyas or religious expounders of different Samayas (சமயங்கள்), who have adopted them more to keep company with and thus more easily realize Him, who is beyond conception. Hence nothing unreasonable can be noticed or implied in the insertion if a particular Term to denote the Almighty. To get one's feelings ruffled in any way by noticing one Term instead of another as synonymous with Brahman is worthy only of the dark ages. Let me quote what the venerable saint தாயுமானவர் says in the opening verse in his immortal work on this *unreasonable fight about words* to denote the Supreme Being.

...........சமய கோடிக ளெலாந்
தந்தெய்வ மென்றெய்வ மென்
றெங்குந் தொடர்ந் தெதிர்வழக்கிடவு நின்ற தெது

and I would gladly add the Testimony of Saint Nammalwar on the same. Says he in his திருவிருத்தம் "மதிவிகற் பாற்பிணங்குரு சமயம் பலபல வாக்கி." Again in Tiruvoymoli "யாவையு மெவருந்தா னாயவரவர் சமயந்தோறுந்தோய்வி லன்.

திருவாய்மொழி 3-4-10.

"If these views be found acceptable to you, I need hardly request you to be good enough to do the needful in the matter and give insertion to the same in the next issue of your valuable journal with your own remarks at the end."

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"Idealize the Real and Realize the ideal."

At a meeting of the Bombay Prarthana Samaj, held recently to celebrate the anniversary of the death of Raja Rammohun Roy, the Hon'ble Mr. Justice Ranade made a notable speech on the progress of Monotheism. After passing in review the various monotheistic movements working in the country, and pointing in what respects they differed from one another, he said that the future of them depended, in a great measure upon their efforts they put forth to sink their differences and harmonise with one another. "Work that has to be done in this way," continued he, "has

two aspects. I would best describe them by saying its *one aspect is to idealize the real. Its other aspect is to realize the ideal.* The work of all reform progress requires both these attempts. We have in all our concerns of life to make ourselves feel that the real, *i. e.*, the every day human life in what we live has an ideal of divine aspect which we should never lose sight of. At the same time in our admiration for the ideal, we should never lose sight of the fact that its basis after all is real, the history and the environments which surround us. The mistake we commit is either to make it too real and to forget the ideal, or to be absorbed in the ideal and to forget the real altogether. I shall take an illustration from our own practices. We have, as our boys grow, the feeling that they must be put to school. The Upanayan ceremony is intended for this necessity. The ceremony is intended to impress on us its ideal character, *i. e.*, its relation with the divine; therefore it becomes a religious ceremony. There are among us who think this ideal character is not needed for a common every-day life concern. No greater mistake can be committed than such a supposition. We cannot make it a too religious ceremony, because otherwise we lose sight of the ideal. We cannot also become so absorbed in the ideal as to lose sight of the fact that it is a boy who has to be put to school. The same remark applies to every other concern of life, to marriage, death, to our worship and our faiths. We must keep a full consciousness of both the ends in view. At one time one requires to be more attended to than the other, but they are both essential. It seems to me that partly owing to the growth of a wrong conception that the movement is a modern movement, a sort of a new discovery, this essential character of a historical national growth has not been sufficiently realized. The ideal has absorbed more attention than the real in some quarters. Among our orthodox classes the reverse is the case. The whole is real, forms, ceremonies, rites, precepts is all stereotyped and formal, The happy medium between the two can only be found by attending both, to the calls of the real and the ideal. Dr. Fairbairn when he charracterized our people as metaphysical, while he claimed for the Europeans the distinction of being philosophical, had had apparently this double aspect in his mind. When we attend to both the real and the ideal, we understand the importance of the historical and are not led away by the mythical."

"In an obscure night
With anxious love inflamed
O happy lot!
Forth unobserved I went,
My house being now at rest.

"The obscure night of The soul."

In darkness and security,
By the secret ladder disguised,
O happy lot!
In darkness and concealment,
My house being now at rest.

In that happy night
In secret seen of none,
Without other light or guide
Save that which in my heart was burning.

That light guided me
More surely than the noonday sun
To the place where He was waiting for me
Whom I knew well,
And where none but He appeared.

O guiding night!
O night more lovely than the dawn!
O night that hast united
The Lover with His beloved,
And changed her into her Love.

Then His hair floated in the breeze
That blew from the turret;
He struck me on the neck
With his gentle hand,
And all sensations left me.

I continued in oblivion lost,
My head was resting on my Love;
I fainted away abandoned
And amid the lilies forgotten
Threw all my cares away."

The above is a poem by a Spanish mystic S. John of the cross, and which appears in an excellent article by Miss Hardcastle, on "the Function of Quietism." in the October number of the Theosophic Review." We invite comparison to Saint Thayumanavar's "Revel in Bliss" published in these pages (Vol. I. p 145) and which strikes the same Keynote.